



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

FEBRUARY 1989

ISSN 6319 812X

ANNUAL GENERAL MEETING

Twenty-two members attended the AGM held at the Granville Island Information Centre on Wednesday, January 25, 1989. As our membership as of November 1st was 269, the quorum for the meeting was 14 (5%). One member from outside the Lower Mainland, Cris Giuffrida of Chase, B.C., also attended the meeting.

As the President, Sam Kwan, was unable to attend the meeting due to class scheduling problems, Maria Zaron, Vice-President, welcomed the members and read Sam's following report.

The past year has presented some changes and policy developments that the Board has felt will increase public awareness of the Guild and benefit its members. We are presently investigating possibilities for a major exhibition this year, our workshop attendance has been increasing, and we are now involved with the Emily Carr College of Art and Design for workshops and special events. As well as with the Art School, we have established links with the Banff Centre, the Portland School of Arts and Craft, and the Burnaby Art Centre for information and cost-sharing of workshops. On the down side, the location and focus of the general meetings have drawn some criticism. A number of alternatives have been suggested, but nothing is definite yet. Perhaps in the near future.

Being a board member involves a great deal of time and energy, and I would especially like to thank Terry Ryals for the yeoman's job he has been performing as Treasurer, and Anne Tolmie for her organizational abilities as Secretary. Her behind-the-scenes effort has helped many a workshop or board meeting to run smoothly. Although we lost Sandy Korman to the wilds of the Interior, the Guild has been fortunate to have the tireless Jan Kidnie as office administrator. A final thanks to the volunteers and our departing board members. A number of capable people will be replacing them and I know the Guild will be able to use their input.

Sam Kwan

Elected to fill the vacancies on the Board were Theota Dancer, Tam Irving, June MacDonald, and Nathan Rafla. The Board members remaining for a further year or two years include Bob Kingsmill, Sam Kwan, D'Arcy Margesson, Cherie Markiewicz, Daniel Materna, Elsa Schamis, Ron Tribe, and Kathryn Youngs. Positions on the Board will be determined at the Board members' inaugural meeting on February 2, 1989.

Discussion at the AGM was generally on the use of funds, and in three areas particularly: awards, library, and the space for monthly meetings.

It was moved by Jean Fahrni that the Board pay special attention to the appointment of the awards committee, and consider increasing the funds used for awards.

Regarding the library, which is not being heavily used, it was pointed out that resources were far fewer for people outside the Vancouver area, and the Board look at ways (moved by Terry Ryals) to make the library available to groups outside.

The consensus on meetings was that the most satisfactory space was "in the back" at Cartwright Street, where demonstrations could take place. The Guild has the funds to purchase the necessary equipment, and provide a security barrier and insurance, if necessary, to meet the concrete objections of the potter tenants to Guild meetings. The Board was instructed (moved by Andrew Wong) to immediately approach the potters "in back" to attempt to resolve the problem.

Anne Tolmie

(Treasurer's Annual Report will appear in the March Newsletter. Ed.)

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie (Jorgenson).

Editorial Committee: Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

Mailing: Rosemary Amon, Jobst Froberg, Jackie White, Savita Kryshatriya.

Advertising rates: \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

The Potters Guild of B.C. meets the fourth Wednesday of every month. Membership in the Guild is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

Board of Directors: Sam Kwan, Pres., Daniel Materna, 1st V.P.; Maria Zaron, 2nd V.P.; Anne Tolmie, Secretary; Terry Ryals, Treas.; Bob Kingsmill, D'Arcy Margesson, Cherie Markiewicz, Elsa Schamis, Ron Tribe, Billy Wittman & Kathryn Youngs.

AWARDS REPORT

The David Lambert Incentive Award (for a first-year student) and the Olea Davis Memorial Award (for a second-year student) of \$50.00 each were given at three colleges for 1988.

Capilano College-	to Nancy Lyon, and Margaretta Warne;
Kwantlen-	to Nichol Dharneiv, and Fredete Frame;
Langara-	Stephen Hanson, and Debra Delinsky.

The Artist-in-Residence for 1988 was Nathan Rafla.

The Board has passed a motion to review the awards program early in 1989.

Anne Tolmie, Secretary

MEMBERSHIP NOTE

I guess I came on too strong, suggesting that the Guild would charge a surcharge for late payment of fees. The Board suggests that come April, if we have not received 1989 fees from previous members, those names will be removed from our mailing list. Sounds reasonable to me!. In the meantime, you should note on your label a handwritten "89" if you have paid your fees.

Thank you to those who have so quickly sent in your membership.

Jan Kidnie

EAST COAST MAIL

Dear Potters Guild:

Just a note to tell you how much I'm enjoying the Newsletter, ...Kingsmill's ramblings, especially. Although I'm only a part-time, self-taught potter, I like to read about what the mainstream professionals are up to, the exhibitions and workshops. I'm really enjoying the photos, too. And one of these years I'll be in the Lower Mainland at the right time to participate in some contemporary potting sessions.

My vantage point has always been from the Bulkley Valley, where I make primitive coil-built pots, kiln gods, and slab wall murals. This year, it's from the Annapolis Valley in Nova Scotia, where my husband is taking some 50-week courses. Naturally, I brought my tool-kit...and even my kiln (can you believe it?—don't leave home without it!!) but so far the practical details of getting it all set up have defeated me. The old kiln is dozing peacefully under quite a layer of sawdust in the landlord's woodworking shop.

In the spirit of "When in Rome", I've taken up Acadian Primitive Rag Rug Hooking in Continuing Education classes here in Bridgetown, a sleepy little old Victorian-age farming town. It's a right jolly group which enables me to pick up all sorts of Maritime accents and expressions!! The hookings are a great way to record some of the delightful N.S. scenes.....It's a VERY picturesque country.

Anybody there have any ideas on how I can incorporate Pictorial Rug Hooking with Hand-built Pottery when I return to the beloved B.C. coast in the fall? I'm REALLY beginning to miss that feel of clay in my hands.

Yours truly,
Anneke Pearse
Box 224, Bridgetown,
Nova Scotia, B0S 1C0



Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver BC, Canada
(604) 669-5645 V6H 3R7

The month of January was a sale period at the Gallery, and it was a very busy one! It seems the Christmas buying mood hung on a little longer than normal. Annual inventory will take place Feb. 7, 8, & 9, and I shall be contacting those of you selling in the Gallery soon after.

Coralie Triance, Manager

From the Sublime to the.....(Mug Show)

January 31-February 12.

From the fantastic to the ordinary, the subtle to the hopelessly ridiculous describes some of the expressive, unjuried submissions in this exhibition. The forms of the humble mug, the revered teabowl, or its elegant cousin, the cup and saucer, have been altered. "Mugs" have been made out of a variety of materials, but clay seems to be the initial material used, and is still the most prevalent. This container has its primordial beginnings in the cupping of hands in order to drink water, and is still one of our most intimate of everyday objects.

Those Who Teach.....Can Do

February 14-March 5. A revealing exhibition of college ceramic instructors' work, and how they have influenced whole generations of people working in clay. Work by Gerald Formosa, Don Hutchinson, Tam Irving, Donna McLaren, Sally Michener, Gordon Reisig, Jeanne Sarich and James Thornsbury. Opening, February 13, 7:30 pm.

Jurying deadlines for Gallery of B.C. Ceramics are February 15, April 15, and June 15.

Photographs of the Franklin Silverstone Gallery in Montreal are on hand in the Gallery for viewing. Luis Riera is soon to be in a show there.

Cherie Markiewicz

CARTWRIGHT GALLERY NEWS

The Cartwright Gallery's exhibition, **The Collection from Maxwell House: Handmade Coffee Services**, concludes its Canadian premiere showing on March 5 before travelling east. But there is more to come, after "Coffee".

Opening March 17 is the **3rd National Biennial of Ceramics**, a show of functional and sculptural works by Canadian ceramists selected in a national competition. It will run to May 7 at 1411 Cartwright St.

OSTROM WORKSHOP REVIEW

Walter Ostrom is the head of the Ceramics Department at the Nova Scotia College of Art and Design (NSCAD) in Halifax, and he recently gave a wonderfully enthusiastic and informative workshop at Emily Carr on his approach to earthenware. (Ed. note: he had just spent a full week at the Form and Function workshop in Banff)

Walter enjoys working with the limits of function, and he believes that functional considerations go beyond the straight-forward mechanics of how a pot works. Culinary presentation, historical content, and visual aesthetics too can play an important role in determining the form and decoration of a pot.

He feels that the need for efficiency within the ceramic industry has precipitated the disappearance of a rich variety of specific forms and it has also encouraged a uniformity of generic decoration in dinnerware: a kind of one size-one decoration-fits all mentality. Walter encourages his students to accept the challenge of designing functional ware which can be used for a specific purpose, and to use those limits to solve old problems in new ways.

Walter uses the wheel as a tool and his forms are assembled from separately thrown and altered shapes. Slabs, for bases and lids, are rolled from thickly thrown clay pads; handles and decorative strips for sprigging are cut from the rounded rims of cylinders; and bottomless cylindrical forms are ovaled for baking dishes and flower baskets.

He demonstrated or described his two main approaches to decoration:

- (1) Loosely decorated slipware used for flower baskets and open oval bakers. White slip is dipped, poured, or brushed on the pot, followed by sgraffito and the application of underglaze colours. The ware is then bisqued, glazed with clear or coloured transparent glazes, and fired once more.
- (2) Majolica used for flower bricks, -an influence from his love of gardening. The bisque ware is glazed with an opaque white glaze. The decoration is then pencilled on the pot with the aid of a stencil made from mac-tac or cardboard. The glaze surface has been sized with CMC to facilitate the transfer of the design. The pot is then decorated with overglazes and sometimes painted or trailed coloured glazes.

Walter also entertained us with slides of his work, as well as the work of NSCAD staff and students, and one of the highlights of the workshop was his terrific, informative slide presentation and historical overview of the development of earthenware in Europe and the Near and Far East.

All in all, a great workshop for earthenware and non-earthenware devotees.

Linda Bain-Woods

Further reference to his work can be found in *Studio Potter*, Vol. II, No. 2; *Ceramic Monthly*, December 1983 (one of the issues gone missing from our Library), and in *Down to Earth*, a book which profiled a number of interesting Canadian ceramic artists.

(Thanks, Linda, for your article, and a copy of the recipes for earthenware clay bodies and glazes used by Walter and the NSCAD bunch are available for 50¢ from the Guild office. Ed.)

OPPORTUNITIES

The **Community Arts Council of Vancouver** is sponsoring its **Annual Juried Exhibition**, mixed media, for the residents of Vancouver. It is Vancouver's regional show for "*Images and Objects VII*". To submit submission proposals, send self-addressed, stamped envelope to 837 Davie St., Vanc., V6Z 1B7. Deadline for application is Feb. 10, 1989. Show is March 16 to April 1st, with opening reception on March 16 at 7 pm.

DESIGNED FOR PRODUCTION: MADE FOR USE

The **Cartwright Gallery** is planning an exhibition on production crafts in Canada to travel to Canadian galleries and museums in 1990. A proposed illustrated exhibition catalogue will assess craft marketing in Canada, and will profile makers and their approach to designing and producing multiples of functional objects. May 31 is the deadline for submissions. To receive a call for entries form, call or write Cartwright Gallery, 1411 Cartwright St., Granville Island, Vancouver, V6H 3R7, (604) 687-8266.

1989 Portland Artquake Artist's Marketplace:

September 2-4, 1989 in downtown Portland, Oregon. Application deadline April 1, 1989. Contact Guild Office, or write P.O. Box 9100, Portland, OR, 97207.

POTTERY STUDIO MANAGER POSITION:

The False Creek Community Centre is searching for someone to fill the above three (3) hours/week job. Application deadline: February 17. Call Nancy Reynolds at the Centre at 665-3425.

KINGSMILL'S QUOTES

A few summers ago I gave a week-long workshop in northern B.C. It had been quite a joy for me because the people were bright and responsive and I had been given a small self-contained motel unit on the banks of the Nechako River. My evenings were fabulous: the vast sky was filled with incredible sunsets, and the river was rich with birdlife and the unusual sight of a dozen stranded goats on a small island nearby.

Near the end of the week, one of the more vocal students mused aloud, "My cousin said I wouldn't learn anything if I went to one of your workshops". The silence in the room was only shattered by the sound of students' eyes either shutting completely or rolling upwards into their skulls. "But", she added, "I've seen lotsa things I'll use". There was a sigh of relief, some nervous, halting giggles, and a general clearing of throats.

In that moment and several times since, I've wondered if it is the teacher or the students who make for that special exchange of ideas, techniques and technical information seen in successful workshops. Indeed, the person "teaching" must be committed to the idea of working with clay and willing to pass on whatever skills and thoughts he's accumulated.

But there are also responsibilities the "student" must assume. They must be willing to participate, to ask questions relevant to themselves, to seek clarification of points, and to see the weekend workshop as a true break from their own involvements with clay. If you hear people complain about not getting something from a class, ask what they gave to the class. If they sat there, expecting to be entertained, if not enlightened, disdainful of moving for fear of mismanaging their constipation (mental and physical), they they will not get much out of any workshop. The ghost of Bernard Leach could give one and not impress them.

I've concluded that if both the teacher and the student are prepared and open to the flow of work, then some positive exchange can occur.

What do you think? Why not send a note to Jan, telling of your best/worst class/workshop experience?

Bob Kingsmill

WORKSHOPS & SUMMER SCHOOLS

The Langham Cultural Society is **calling for proposals** from visual and performing artists wishing to present workshops at their **KASLO-on-the-Lake Summer School of the Arts**. The school is located on Kootenay Lake and the workshops will be held August 12-August 25, 1989. Contact Langham Centre, Box 1000, Kaslo, B.C., V0G 1M0, or phone 353-2661.

From the Ontario Clay and Glass Association, via **FUSION** and Peta Hall, their Education and Workshop Chairman, comes an announcement of their **WORKSHOP IN THE CITY** to be held May 26-28, at New College, University of Toronto, with internationally-known guest ceramic artists Everett Busbee and Jeff Oestreich. For further information, check the Guild bulletin board or phone on Fridays. Toronto info. number is 416-923-7406.

UNCLASSIFIED

For Sale: Wooden Potter's Kickwheel, excellent condition, \$125.00, 461-9992.

Wanted: Electric wheel, prefer Podmore or English. Phone Cheryl, 655-3193, Collect, Evenings.

Wanted: Vancouver potter looking for studio: will share or upgrade space. Call Nathan at 253-0254.

For Sale: Estrin kiln, 8 cu.ft, top loading, kiln sitter, shelf kit, 45 amp, up to Cone 10, never been fired. \$1850 OBO. Call James at 251-3040.

CANADA COUNCIL: Jean Chalmers Fund for the Crafts. March 1 and September 1 are the deadlines for applications for support for special projects, research and special workshops for the crafts in Canada. Information: Visual Arts Section, Canada Council, 99 Metcalfe St., PO Box 1074, Ottawa, K1P5V8; 416-237-3400.

Canada Council Visual Arts Grants A & B deadlines: October 1 and April 1. Project Cost and Travel Grant deadlines: January 15, April 15, July 15, and October 15. Information: 613-598-4323. Collect calls accepted.

GREENBARN POTTERS SUPPLY LTD

FEBRUARY SALE

Feb. 10th to 22nd.
Quantities Limited!!

Full Bags only:

Soda Ash: \$44.00

Gerstley Borate: \$28.00

Talc: \$13.75

Jordan Ball Clay: \$20.10

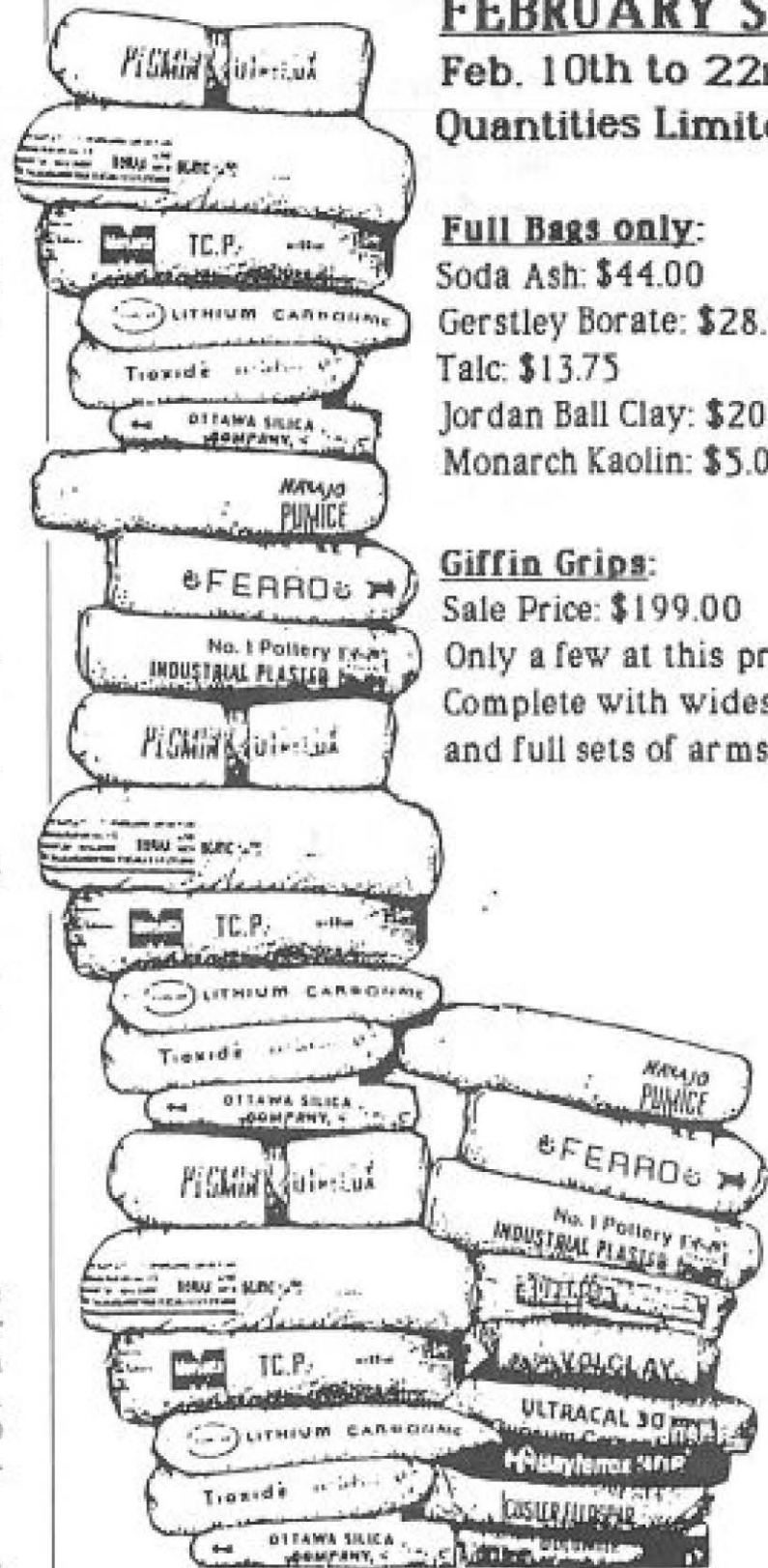
Monarch Kaolin: \$5.00

Giffin Grips:

Sale Price: \$199.00

Only a few at this price.

Complete with wideslider
and full sets of arms.



9548-192nd St., Surrey
PHONE: 888-3411

Giant Close-Out Sale . . . Everything Goes!

Shop early to stock up & save to 50% and more!

- Seattle Pottery Clays - 50 lb. boxes

Cone 06-04, LF-06 White - \$14.99 **Cone 04-6**, Vashion Buff - \$11.99
Vashion Red - \$12.99 Vashion Brown - \$13.99 Klamath Buff - \$14.99
Alpine White - \$14.99 **Porcelains** - Cone 04-6, Crystal White - \$14.99
Cone 7-10, Kutani - \$14.99, Grolleg - \$15.99

or mix & match for 20 boxes & up for ton pricing to save even more! We also have a limited selection of other SPS clays in stock. Call for details.

***Bell Bars** (cones for kiln sitter), 60/box - **\$4.99** ***Medmar & Aristocrat Overglazes**, to 50% off ***Brushes & Tools & Harrison Bell Glazes**, Buy 1 get one equal or lessor selection **Free!**

- Crucible Kilns, Cone 10 - 3 only, new - model 236 interior - 23"x27", 7 cubic ft - (reg. \$1799) **\$1399**. Ovals (nearly new) 208 volts, 3 phase (or convert to 1 phase) - model 25 - 11.9 cubic ft., 48 amps **\$1499** (replacement cost 0 \$2507); model 30 - 16.5 cubic ft., 56 amps, **\$1799** (replacement cost - \$3506)

Pacific Western Ceramic Inc.

#2 - 12111 86 Ave., Surrey, BC V3W 3H8
594-9955 Tues-Fri 9:00 - 4:30; Sat 10 - 1

- ☐ Membership Application
- ☐ Membership Renewal
- ☐ Change of Address

Mail to:
The Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

Name: _____

Address: _____

City & Province: _____

Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$

(Fees: Individual: \$20/year, Group: \$30/year)